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Queene," London, 1596; "Chaucer," London, 1602; Burton's "Anatomy of Melancholy," Oxford, 1621; Baxter's "Saint's Rest," London, 1649; Molière's "Femmes Scavantes," Paris, 1673; Watts's Hymns, London, 1707; Smollett's "Peregrine Pickle," London, 1751; Rousseau's "Emile," Hague, 1762; Goldsmith's "Vicar of Wakefield," London, 1766; Miss Burney's "Evelina," London, 1778; and Goethe's "Wilhelm Meister," Berlin, 1795.



"THE HISTORY OF AMERICAN PAINTING," by SAMUEL ISHAM, A.N.A. With twelve photogravures and many text illustrations. Imp. 8vo. New York, The Macmillan Company. \$5.00 net.

This is the third volume of a notable series in the History of American Art, and has been preceded by histories of American Sculpture by Lorado Taft, and Music by Louis C. Elson.

The author of the present volume, Mr. Isham, is well qualified for his task. The object of these histories is to present the subject from the artist's point of view, and Mr. Isham, himself a prominent painter, describes most sympathetically the birth, development, stagnation and full fruition of native art.

The index, containing the names of the American artists who are mentioned in the body of the book, is a fit criterion of the catholicity and strict impartiality of the author. There is scarcely a name omitted which comes to mind as worthy of record. And, referring to the pages to see what the author has to say about his fellow-workers, one is impressed by the kindliness and firmness of his criticism, especially toward the younger men, like Henri, Glackens and Maurer.

The book, naturally, follows chronological lines, except when the importance of the subject tempts the author to follow a biographical lead, as in the chapter on La Farge and Whistler, which, by the way, is one of the most interesting chapters in the book.

It will be a long while before this subject will be treated as exhaustively and compactly as in this publication.

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"CONSTABLE," by M. STURGE HENDERSON. London, Duckworth & Co. Imported by Charles Scribner's Sons, New York. \$2.00 net.

The painter, Charles R. Leslie, Constable's contemporary, provided a biography of the famous English landscapist which has been the foundation of every succeeding monograph. Mr. Henderson has used this material to good advantage, at the same time infusing a creditable amount of personal reflection, which is especially noticeable in the four last chapters dealing with Constable's Lectures, his Characteristics, a General Estimate, and Constable's Influence in Landscape Painting.

Forty half-tone reproductions of best-known works of the master illustrate the book, which is supplied with an index.

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"THE ART LOVER'S TREASURY," edited by CARRIE THOMPSON LOWELL. Boston, Dana, Estes & Company. \$1.20 net.

This handsome little volume serves to bring together masterpieces or art and gems of literature inspired by them. Fifty of the former are illustrated in tinted half-tone, while poets, from Omar Kayyam to Edwin Markham, are quoted. The author undertakes the task to bring all this together in some rational, logical order, and has succeeded admirably. The conception of the book as an outgrowth of an illustrated lecture is apparent, and this becomes an advantage, for one may follow the author complacently in a vivid survey of the world's art treasures.

The spirit of the book is typified by the frontispiece, showing the admirable mural painting by Kenyon Cox, *Ars Picturae and Ars Poetica*.

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"HOME FURNISHING," by ALICE M. KELLOGG. New York, Frederick A. Stokes Company. \$1.50 net.

Like most books on the house beautiful, this one presents the author's ideas on the subject in a series of suggestions, which may be useful according to circumstances. Few, however, will lay down the book without getting some practical hint.

The second part of the book, dealing with the furnishings of a house in detail, is the most helpful.

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Mr. Charles Henry Hart, the eminent authority on American historical art, is the art editor of the new edition of the "History of the United States," by Prof. H. W. Elson, published by the Macmillan Company.

A new idea in illustration has been carried out, in that Mr. Hart has carefully selected for the two hundred full-page reproductions, only such as are authentic documents, whereby a notable historical portrait gallery has been brought together, greatly augmenting the value of this comprehensive history.

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There is in the Library of Congress a remarkable collection of books in miniature, which has recently been placed on exhibition. The tiny tomes vary in size from one-third of an inch square to two inches and a half high by two inches wide. They are printed in English, German, French, Russian, Dutch, Arabic, Turkish, etc., and their range of subject is as diverse as the language. There are 189 volumes in the collection, yet a man could put the whole library in his overcoat pockets. In the smaller books the type is a mere pin-point, smaller than the diamond or brilliant type. The majority of them are published abroad, and they show the most delicate workmanship and skill in the printers' and binders' art.

There is an edition of the Holy Bible, which is less than two inches long by one inch wide and  $\frac{2}{3}$  of an inch thick. In an edition of the New Testament, printed at the Oxford University Press in 1876, the tiny title page covers about the space of one's thumb nail.

An Arabic MS., which is probably part of the Koran, is most curious, being hexagon in shape, with illuminated title page and frontispiece, a dainty wreath design. Among prose works are Walton and his "Complete Angler"; Grimm and his "Fairy Tales" (Skazki); La Fontaine and his "Fables"; Eugene Sue and his "Wandering Jew"; Voltaire and his "Jeannot et Colin." One would scarcely look for scientific or reference works among these microscopic publications, but there are books on physics, metaphysics, chemistry, botany, zoology, geography and pedagogics. One very interesting little book is a calendar of the year 1802, in German, published in Vienna. It measures an inch and a half in height, an inch in width and a third of an inch in thickness.

There are even dictionaries, a French lexicon has a title page a trifle over half an inch square.

The smallest book in the collection and the smallest ever printed is the Rubaiyat of Omar Khayyam, translated by Edward Fitzgerald, edited by Dole, and published in Cleveland, Ohio, by Charles Hardy Meigs. It measures a third of an inch square and an eighth of an inch thick. The type is so small it is impossible to read it without the most powerful magnifying glass.



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